

Turkar Gasimzada

Komponist

Defined as "colorful" (Dresdner Neueste Nachrichten) and "ornately detailed, intimate" (Cincinnati Soundbox), Turkar Gasimzada's music has been widely performed throughout Europe, the United States, and Asia.

Gasimzada's music won numerous awards in competitions and has been performed in many festivals and conferences of contemporary music including International Computer Music Conference 2021 (Chile), 8th Saint-Petersburg International New Music Festival (Russia), 31st Music Biennale Zagreb (Croatia), SCI National Online Conference (USA), Bang on a Can Summer Festival (USA), Örebro Contemporary Music Festival (Sweden), Unerhörte Musik Festival (Germany), Charlotte New Music Festival (USA), Etchings (France, 2014), Cortona Sessions for New Music (Italy, 2014), "tonArt" (Germany, 2014), "Up Close With Music" Festival (Ireland, 2014), "Computer Music Space" (Bulgaria), Tonlagen (Germany, 2012), 4th Kara Karayev International Contemporary Music Festival (Azerbaijan, 2011), Druskomanija (Lithuania, 2010), "Culturescapes" (Switzerland, 2009).

Recent collaborations and commissions have included works for ECCE Ensemble (USA/France), Ensemble Courage (Germany), Ensemble Sans Maitre (New York, USA), Contemporary Music Ensemble of Boston University (USA), Ecoute Ensemble (Switzerland), Frontiers New Music Ensemble (Oklahoma, USA), CNM Ensemble (Iowa, USA), Noise-Bridge duo (Stuttgart, Germany), Cochlea Freedom Ensemble (New York, USA), Cafe Momus, CCM Percussion Ensemble (Cincinnati, USA), Contempo Ensemble (Baku, Azerbaijan), OnePlusOne Ensemble (Lithuania), orchestras as Manhattan School of Music Symphony Orchestra (NY, USA), Azerbaijan State Symphony Orchestra (Azerbaijan), Azerbaijan State Chamber Orchestra (Azerbaijan), and soloists such as Allen Otte (OH), Avital Cohen (Switzerland), Erica Dicker (NY), Errin Lesser (NY), Sergej Tchirkov (Russia), Daniel Vaczi (Hungary).



Gasimzada holds a Doctorate degree in composition from University of Cincinnati, Conservatory of Music (CCM) where he studied with Mara Helmuth, Michael Fiday. He also holds a Masters degree in composition from the Manhattan School of Music (MSM), New York. He studied at MSM with Reiko Fueting, Nils Vigeland. He also attended composition master classes with such composers as Beat Furrer, Mark Andre, Joel Hoffman, Allen Otte, Oscar Bianchi, Martin Matalon, Stefan Prins, David Crumb, Richard Danielpour, Gabriela Lena Frank, Forrest Pierce, Stevan Tickmayer, John Aylward, Joel Chadabe, Ellen Harrison, Susan Botti, Alexander Schubert, Sarah Nemstov.

A committed teacher, Gasimzada has taught courses on Music Composition, Music Theory, Orchestration, Electronic Music Techniques, World Music, Music History, Music Appreciation, and Music of the Middle East at the American University of the Middle East, University of Cincinnati, the ADA University and the National Conservatory of Azerbaijan. Having received numerous certifications of appreciation for his teaching and service, Gasimzada was awarded the Faculty Award of 2018 at the American University of the Middle East for his outstanding service contribution.

In addition to teaching and composing, Gasimzada is an avid promoter of new music and enjoys utilizing his strong organizational skills for concert production, program advising and recording services. Gasimzada has served as Artistic Director of the NEUAR New Music Ensemble based in Bergen, Norway, and is currently serving as Artistic Director of the Cadenza New Music Ensemble based in Baku, Azerbaijan. Found recently, Cadenza Ensemble currently is the only avenue for the performance and promotion of contemporary music in Azerbaijan.

Gasimzada's scores are published by Babel Scores (France).

<https://www.turkargasimzada.com/>

The image displays a musical score for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Above the staves, fingerings are indicated: Violin I (5, 8), Violin II (1, 7, 8), Viola (3, 8), and Cello/Double Bass (10, 8). The score includes various dynamic markings such as *ppp*, *p*, *f*, *sfz*, and *ff*. There are also articulation marks like accents and slurs. Performance instructions like *col legno* and *ord.* are present. The score is divided into measures by bar lines, with some measures containing multiple notes and rests. The notation includes eighth and sixteenth notes, as well as rests.